2: Batchelor M-5 (1877-1924) 1927
AB6 Ainu AB6

me to try to shoot it. When travelling among the mountains, I always, at first, carried a big horse-pistol with me in case of meeting with a bear. Penri knew this. Hence his request. Well, I did not in the least expect to hit the bird, but there was a "sporting chance" for me. I fired, and lo, down came Mr. Crow, "dead as a door nail" and shot clean through the body. The old man was delighted. Going on farther we saw another, which he also asked me to kill. But, as I had thus unexpectedly won my laurels, I could not risk losing any *kudos* I had gained, by a miss. So I said, "No. You have seen what you have seen, let it suffice." And so we passed on and the poor bird was let off a scare at least. But, lo! The next morning I found myself with a tremendous reputation. I was a mighty Nimrod who never missed his mark!

All the furniture I had in the chief's hut was just one empty whisky (*saké*) barrel which I used for a seat. I did not empty it, however. That had already been done by Penri and his friends before I appeared upon the scene. As for my bed, it consisted of a few planks placed on an upraised frame and covered with a fine bearskin. For bed curtains I had home-made mats hung up round me. But, alas, my bed-fellows must have been in their millions. On getting up one warm spring morning, I found myself completely covered with red pimples and was afraid, by the feel of it, that I had contracted measles, prickly heat or some kindred complaint. So, singing out for the chief, I showed him my body and asked him what he thought was the matter with me. He comforted me by saying, "It is a mere nothing. Just flea-bites." Thus feeling comforted but not comfortable, I let it go at that, for Penri was a man of experience in such matters and knew. Since that one good inoculation, I have never been troubled over-much by these creatures.

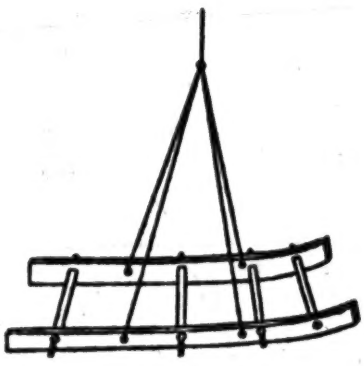
A long time after this, when I was talking to another friend about these creatures, he told me they

2: Batchelor M-5 (1877-1924) 1927
AB6 Ainu AB6

852 the sacred east end window must be broken down and an entrance made there.

846 Continuing, the Chief said, "On the morning of the seventh day the man may *shothi chupu*, i.e. "fold up the bed." On this day he returns to his own home. Yet even here he must abide for another six days. During the first period of six days he must not drink [784] *sake* or worship the gods. This is out of special reverence to the supreme powers. And during the last six days he must not *ikutasa*, i.e. "have friends in for a drunken carouse"; nor must he go fishing or hunting. But he may eat, drink, worship, make fetishes and be very merry quietly by himself just as he pleases."

[352 855]



AN AINU CRADLE

846 843 "But," said I, "why should the Ainu men be so particular about resting when a child is born. I should have thought that it was the wife who needed the rest." I then gathered from him that his people suppose the body and animal life of their children to be in great measure, if not exclusively, from their mothers, while the life of the spirit and intellect comes from their fathers. The life of the body is imparted by the mother gradually from the time of conception until

3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6

floor for his accommodation. The fireplace, situated about in the middle of the room, is a rectangular depression about 5 feet by 3, filled with ashes, on which a smoky fire of green wood fitfully lights the gloomy interior. An iron pot, of Japanese manufacture, is suspended above the fire, in which food is almost constantly cooking. One or more *inao*, or god-sticks, usually stand upright in the ashes. There is usually a sort of latticed shelf suspended at some distance from the fire, on which fish are dried and smoked and strings of roots or other vegetable products hang in festoons preserved for winter food. A rectangular window at the back of the house admits all the light, except such as makes its way in through the chimney. The interior is therefore always gloomy. The beams and rafters are covered with a thick coating of shiny, black soot, which slowly accumulates upon them from the fire. Even in summer the atmosphere within these houses is often so full of smoke as to make one's eyes water. At night a large, flat mussel-shell, *Pecten Japonicus*, supported on a three-forked stick standing upright in the ashes, with a wick and fish oil, gives a faint light, and it is a weird sight indeed to see these dark-visaged, kindly savages grouped around the smouldering embers.

At this village, Bekkai, or as the name was also pronounced, Bitskai, about 12 miles from Nemuro, there are six houses of this character. The Aino population is given as 56 persons, living in 14 houses, but many of the other houses are built more like Japanese houses of a very inferior kind. From my observations I should say that there can not be so many Ainos in the village. Many of the Japanese have Aino wives. It is possible that there are one or two pure Aino families there, but I doubt it.

All the houses at Bekkai front toward the east, or easterly. The back window, therefore, faces the west. This is a fact worthy of particular notice, as it has been repeatedly asserted that all the Aino houses face the south. The houses at Piratori are mostly built east and west, without any door at the end. There is an entrance to the main room on the south side, and also an entrance to the hall or entrance passage on the south side. In the houses at Piratori there is a window on the east side. Numerous *inao* are hung on strings along the wall near one corner. One might readily suppose, from the writings of different authors, that there is some great significance in the fact that the houses in southern Yezo are built with their lengths east and west, and in the position of the east window. But I doubt if there is any more meaning in it than that a southern exposure is desirable in a cold northern land, and that the morning sun streams in through the east window. It is, indeed, possible that the latter is a place of worship; but I have not found that the huts are built in this direction throughout Yezo. They do not always have east windows. The house shown in Plate C, for example, has only a west window. The same may be said of the custom of placing the treasures in the northeast corner, mentioned by

4: Landor T-5 (ca. 1890)1893 AB6 Ainu AB6

could make out my surroundings clearly enough. There was an old man, perfectly naked, with a fine head, long white hair and beard, sitting on the ground among a mass of sea-weeds, which he was disentangling and packing. Two young women and two young men, with bright, intelligent eyes and high cheek-bones, were helping him in his work. In their quiet, gentle way they all brought their hands forward, each rubbed the palms together, and, lifting the arms, slowly stroked their hair, and the men their beard with the backs of their hands, while the women rubbed the first finger under the nose from the left to the right. This is their salutation, and it is most graceful. They seemed pleased to see me, and asked me to sit down. As there were neither chairs nor sofas, stools nor cushions, I squatted on the ground.

AINU WOMAN SALUTING.

Most Ainu of Volcano Bay understand Japanese, and they also speak it, interpolating Ainu words when necessary, so I began a conversation. My presence did not seem to disturb them or arouse their curiosity, and, beyond gazing at the mother-of-pearl buttons on my white coat, they did not appear to be struck by me. Evidently the buttons were much more interesting to them than the person who wore them. Now and then they uttered a few words, but whenever one spoke some of the company seemed to be angry, as at an impertinence or a breach of etiquette. Men and women wore large ear-rings or pieces of red or black cloth, which added a great deal to their picturesqueness ; but the women were disfigured by a long moustache tattooed across the face from ear to ear. Rough drawings adorn the arms and hands of the women, and some of the younger females would undoubtedly be fine-looking if not disfigured by the tattoos, for they carry themselves well when walking, and possess comely features. Judging from appearances, I should think them very passionate.

Coming out of the hut I saw a scene which I shall never forget. Two naked boys, covered with horrible skin eruptions, had got hold of a large fish-bone, out of which they

4: Landor T-5 (ca. 1890)1893 AB6 Ainu AB6

a prism. The different huts of Piratori vary in size, but not in type. The larger ones cover an area of about sixteen or eighteen feet square. Most of them, however, do not measure more than ten or twelve feet square. Benry's house was exceptionally large, and being such a "swell" one, two rough *kinna* (mats) were spread on the floor and a number of Japanese rice boxes and *shokuji* tables[1] adorned one side of the dwelling. Over these were hung a number of swords, knives, etc., most of them with no blade at all, or with only a wooden one. The few old blades which Benry possessed were of Japanese workmanship, probably obtained by the Ainu in their former wars with the Japanese. A few Ainu spears and arrows with bone and bamboo poisoned points were fastened to the roof.

These Ainu of Piratori have frequent intercourse with the Japanese, who get from them furs and other articles in exchange for *sake* or a few worthless beads. A few half-castes are also found at Piratori. The Piratori Ainu, with those of Volcano Bay, as we have seen, are those best known to the civilised world, as a few foreigners have travelled so far to see them. I may mention that as types the inhabitants of Piratori are a great deal better than the residents of Volcano Bay, most of whom are half-breeds; but even they themselves cannot be taken as fair specimens of their race, for they have adopted several customs and habits of the Japanese, which the incautious traveller has then reported as purely Ainu customs. For instance, the pure Ainu diet consists almost entirely of fish, meat, and seaweeds. Only occasionally are the roots of certain trees eaten. At Piratori I found that many grow and eat millet, and corn and bad rice are also sometimes procured from the Japanese. Benry has also gone so far in the way of civilisation as to invest his small fortune in buying half-a-dozen hens and a cock, with whom he shares his regal home. These hens lay eggs according to custom, and Benry and his "wife" eat them. As the Ainu language has no special word for this imported kind of bird, they are known by the name of "kikkiri."

After the experience which I had had at Horobets I decided to be more careful with my sketching. I broached the subject

[1] Small Japanese dinner tables.

4: Landor T-5 (ca. 1890)1893 AB6 Ainu AB6

arundinaria are collected in sufficient quantity to thatch the frame thickly on each side. Other poles or rafters are then placed over these reeds, and through them lashed tightly to the under frame, thus preventing the thatch from being blown or washed away. Care is taken to leave an opening for the door; and the small east window—usually the only one in Ainu huts—is cut out afterwards by means of a knife. Ainu huts have never more than one storey and never more than one room and a small porch. In districts where the climate is less severe the porch is often dispensed with. In building their habitations the hairy people make no attempt whatever at symmetry or beauty; all they aim at is to make themselves a shelter and nothing more.

There are no more professional architects than professionals of any other kind in the Ainu country. Each man is his own architect, builder, and carpenter. He may occasionally receive the help of a neighbour when he is building his hut, if all hands in the family are not sufficient to carry him through his work.

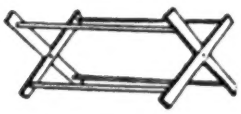
Each family has its own hut, which is used day and night by all the members. If one of the sons gets married he sometimes brings his bride to live in his father's hut, or else he goes to live in his bride's hut; but as the "hairy mother-in-law" is no better than other "mothers-in-law," the end of this arrangement is that generally the bridegroom has to build a habitation for himself and his better-half. Fortunately for him, he has to pay no ground-rent; nor has he to take a lease, nor pay the lawyer for an agreement, nor yet to buy the ground nor the materials on which and of which his not too luxurious abode is to be built. He chooses the site which is most suitable to him, and there he builds his hut as best he can; and no one is any the worse or the wiser for it. The "furnishing" is a matter of no consideration with the Ainu, as he prefers to live in an "unfurnished house." By instalments, however, as he finds his floor becoming rather damp, he provides himself with a few rough planks, which afford him comfortable sleeping accommodation; and during the winter, when fishing is not practicable, and he spends most of his day at home, he roughly carves for himself a moustache-lifter (the *Kike-ush-bashui*); a small paddle, the *Hera* (which is used both to stir the

4: Landor T-5 (ca. 1890) 1893 AB6 Ainu AB6

wine and as an implement in weaving); a pestle and mortar carved out of the trunk of a tree; and, if he be a very ambitious person and fond of his wife, he will probably make her a weaving loom as well as two or three "water-jugs" if we may call them so—vessels made of bark bent into shape, and lashed so strongly as to be water-tight, and used for carrying water as needed.

A few wooden bowls, a wooden hook, which is suspended over the fire when bear-meat is smoked, occasionally a *Kinna* (a mat), and a skin or two, are all the articles of furniture of Ainu manufacture which an Ainu can possess, though few of them possess so many. The Ainu hut has a fire-place in the centre, or rather, a fire is lighted in the centre of the hut. The fire is lighted with a flint and steel—a method learned from the Japanese—or by the friction of two sticks. The more civilised Ainu have now adopted matches. A hole in the angle of the roof acts as chimney, but unfortunately more in name than in practice.

Chairs, stools, sofas, beds, tables, etc., are all things unknown to the Ainu. While inspecting the hut it may be as well to see how the weaving-loom, the most complicated article of the Ainu household, is made and worked. There is a "yarn beam" (the *Kammakappe*), on which the "warp" of unwoven thread is wound and kept separated, and another "roll" by which the warp threads in the process of weaving



THE KAMMAKAPPE.

PORO-USA, OR "LARGE GRATING."

THE USA.

STICKS.

are kept in tension between the two gratings. There then is the *Poro-usa* (the "large grating"), through the intervals of which the warp threads pass, and the *Usa*, a similar but smaller grating placed on the other side of the roll.

7:Munro & Seligman D. E-4. 5 (ca. 1900-1942) 1963
AB6 Ainu AB6

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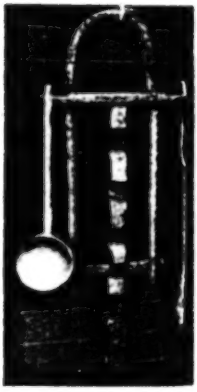

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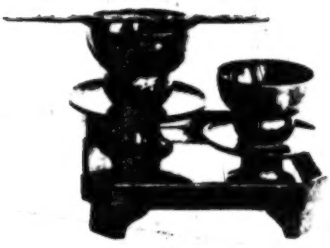

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[413]

6.

Fig. 1. Pot hook. Fig. 2. Household utensils. Fig. 3. Woman's necklace with pendant and earrings. Fig. 4. A *shinteko* and an old wooden vessel. Fig. 5. Tray with wine cups and a libation wand. Fig. 6. *Patchi*, bowl with lid.

PLATE XI. DOMESTIC OBJECTS.

[p. 30, (K)]

7:Munro & Seligman D. E-4. 5 (ca. 1900-1942) 1963
AB6 Ainu AB6

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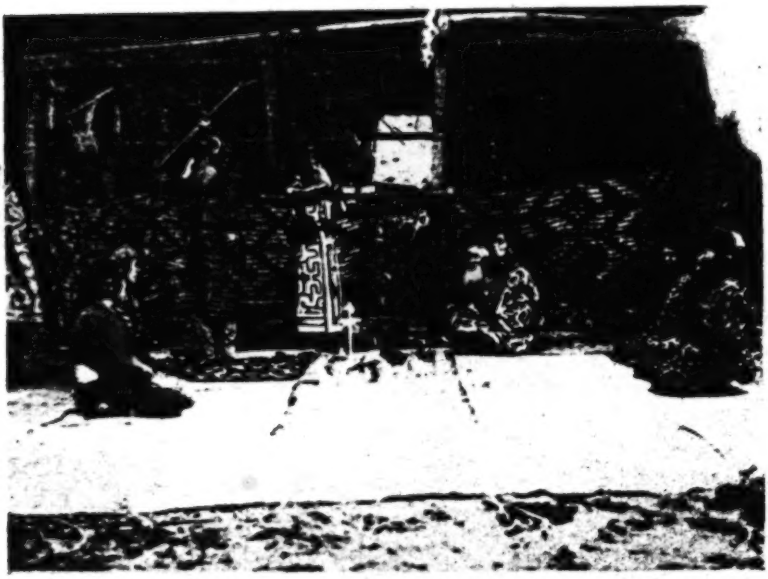

Fig. 1. Shooting arrows into roof to drive out evil spirits before the house-warming ceremony.

574
796
516
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114
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Fig. 2. The author in the *u-eshoki* (ceremonial seating) at feast after bear ceremony.

PLATE XVI. CEREMONIES IN THE HOUSE.

[p. 30, (P)]

7:Munro & Seligman D. E-4. 5 (ca. 1900-1942) 1963
AB6 Ainu AB6

children, or, on festive and funeral occasions by guests. Guests always moved slowly and stoopingly, with hands hanging before them. They moved along the line of arrows to the positions indicated by the E's, where, if many, they sat in line awaiting ceremonial arrangements.

The interior seen in Plate XIV has a wooden floor, now usual in all but the poorest houses. Above the sitters is a horizontal frame stretching over the hearth. This is the *tuna*, from which is suspended the adjustable pot-hook (*shuat*). That in the picture departs from the old-fashioned and more elaborate type that I have seen in use, but both are hand carved. From one side of the older one (Pl. XI, fig. 1) hangs a large cooking spoon (*kashup*) and from the other a spatula (*shto-pera*) used in making millet dumplings; it has a notched vertical bar (*ikkeu*) which slides up and down the frame of mulberry wood. The latter is softened with hot water, bent and then slowly dried to rigidity.

The utensils used by women in preparing food are known collectively as *topochi kamui*. These include, besides those just mentioned, the pestle (*yuta-ni*), mortar (*nishu*) and winnowing basket (*mui*), all of which are kept in the shed. These three play important parts in rites concerned with difficult childbirth, and the first two take part in the exorcism of Pauchi Kamui, or his evil underlings, in cases of food poisoning or acute abdominal pains. The mortar is also used as a practical expedient; patients are rolled thereon to induce vomiting. All things used in preparing food receive curled shavings at festivals, when offerings to the spirits are never omitted. Those attached to the upper end of the pot-hook are usually removed and burnt as an offering to Kamui Fuchi, lest it be ignited and set fire to the dried food on the frame above the hearth.

Every house with any pretensions to comfort has plenty of reed matting. Examples can be seen in Plate XVI, figs. 1 and 2. They are called *inau-so* because *inau* are placed upon them; and at all festivals one is laid down at the head of the hearth, as is seen in Plate XVII, where a preliminary purification is being performed before the House-Warming Ceremony. When removed from this position the mat must be handled gently so that the accumulated *ramat* is not disturbed. The design on all *inau-so* have a general similarity, but definite variations are made by certain families. For ordinary use plain mats are woven, as may be seen in Plate XVI.

7:Munro & Seligman D. E-4. 5 (ca. 1900-1942) 1963
AB6 Ainu AB6

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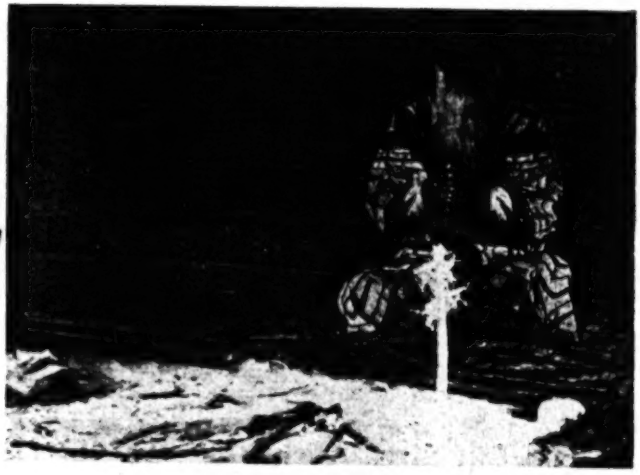
516
[352]



[133]

Fig. 1. The *ekashi* makes a preliminary prayer to Kamui Fuchi.
Fig. 2. At the river bank, the *ekashi* calls on the good *kamui* of the home to fight against the evil *kamui*.
Fig. 3. The *ekashi* invoking Mintushi Kamui (a water spirit).

PLATE XVII. EXORCISM RITES.

[p. 78, (A)]

7:Munro & Seligman D. E-4, 5 (ca. 1900-1942) 1963
AB6 Ainu AB6

Fig. 1. An *'imu* woman diagnoses the spirit responsible for patient's trouble. Fig. 2. *Imu* woman in a trance state. Fig. 3. *Ekashi* treats a patient possessed by an evil snake with the image of Kinashut Kamui at the *nusa* set up for him. Fig. 4. *Ekashi* treats patient possessed by a hornet.

PLATE XXI. EXORCISM RITES.

[p. 78, (E)]

7:Munro & Seligman D. E-4. 5 (ca. 1900-1942) 1963
AB6 Ainu AB6

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291
531
352
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576

Fig. 1. First action. Fig. 2. Last action.

PLATE XXV. WOMEN DOING *UMUSA* (MUTUAL CONDOLENCE).

[p. 78, (I)]

/333 cont./

195 342 Iç is in general use among the Ainu, the closest neighbors of the Gilyak. According to Mamia Rinsô's /Rinzô Mamiya/ description (1), the Ainu of southern Sakhalin first dig a pit of

1. "Tô-tats kiko" (Siebold, Nippon, VII, p. 184).

3-4 ken (2) into the ground, then drive in posts at the corners,

[114] 2. According to Siebold, 6-8 meters, which would be too deep, however.

and over that erect a roof of tree bark and branches which projects over the entrance and thus forms a place in front from which steps lead down into the dwelling. The interior arrangement, 195 too, is very similar to the Gilyak earth yurts, except that the 342 hearth is on one side, next to the steps, and has an opening in 354 the roof over it, whereas only occasionally, when it is especially 352 cold, is a fire made in the middle of the room on the ground 199 between the lateral sitting and sleeping places; this needs to be 171 done only rarely, however, because these dwellings, as Mamia Rinsô expressly stresses, are extremely warm throughout. Rudanofskij (3), Busse (4), Dobrotworskij (5), and others have given

[113] [127] 3. In the written notes on his trip through southern Sakhalin in the winter of 1853/54, which he made available to me for my use; the same in Podvigi russk. morsk. ofits. na krain. vost. Rossii 1849-1857 g., posmertnyia zap. admir. Nevel'skago /Feats of a Russian Naval Officer in the Far East of Russia, 1849-1857, Posthumous Notes of Admiral Nevel'skoi/, ed. by V. Vakhtin, St. Petersburg, 1878, p. 296.

[113] 4. N. Busse, Ostr. Sakhalin" i Eksped. 1853 i 54 gg., dnevnik" s" 25. Avg. 1853 -- 19 Maia

3/4 [i.e. The earth Yurt -- Analyst]

/333 cont./

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4. (cont.)
1854 g. /Sakhalin Island and the 1853-1854 Expedition, a Diary from August 25, 1853 -- May 19, 1854/, St. Petersburg, 1872, pp. 97, 98.

5. M. Dobrotvorskii, "Iuzhnaia chast' ostr. Sakhalina, izvlech. iz" ego voenno-medits. otcheta za 1868 g. /The Southern Part of Sakhalin Island, as Derived from Its Military-Medical Report for 1868/" (Izv. Sib. Otd. Imp. Russk. Geogr. Obshch., Vol. I, Nos. 2 and 3, Irkutsk, 1870, p. 29); also in his Ainsko-russkii slovar' /Ainu-Russian Dictionary/, Kazan, 1875 (Supplement to Uchen. Zap. Imp. Kaz. Univ. 1875 g.), p. 35.

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342
352
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[197]
[171]

detailed descriptions of them from which one learns that the sleeping places extending along the two sides of the yurt are low plank-beds, as among the Gilyak, but are equipped with drawers, in which I see Japanese influence; that, furthermore, on either side where the plank beds begin, there is a hearth, but in smaller yurts only one in the middle of the dwelling, just as in the Gilyak earth-yurts, and over the hearth there is an opening in the roof for the smoke to escape; and, finally, for the latter purpose a pipe sometimes runs from the hearth to the entrance and rises out of it at a height of about half an arshin, etc. Like the Ainu of Sakhalin those of Jesso /Yesso/ also live in earth yurts in winter (6).

[184]

[113]

6. Golovnin", Zap. o prikliuch. ego v" plienu u Iapontsev" v" 1811, 1812 i 1813 gg. /Notes on Adventures during Captivity among the Japanese in 1811, 1812, and 1813/, St. Petersburg, 1816, Pt. III, p. 164.